

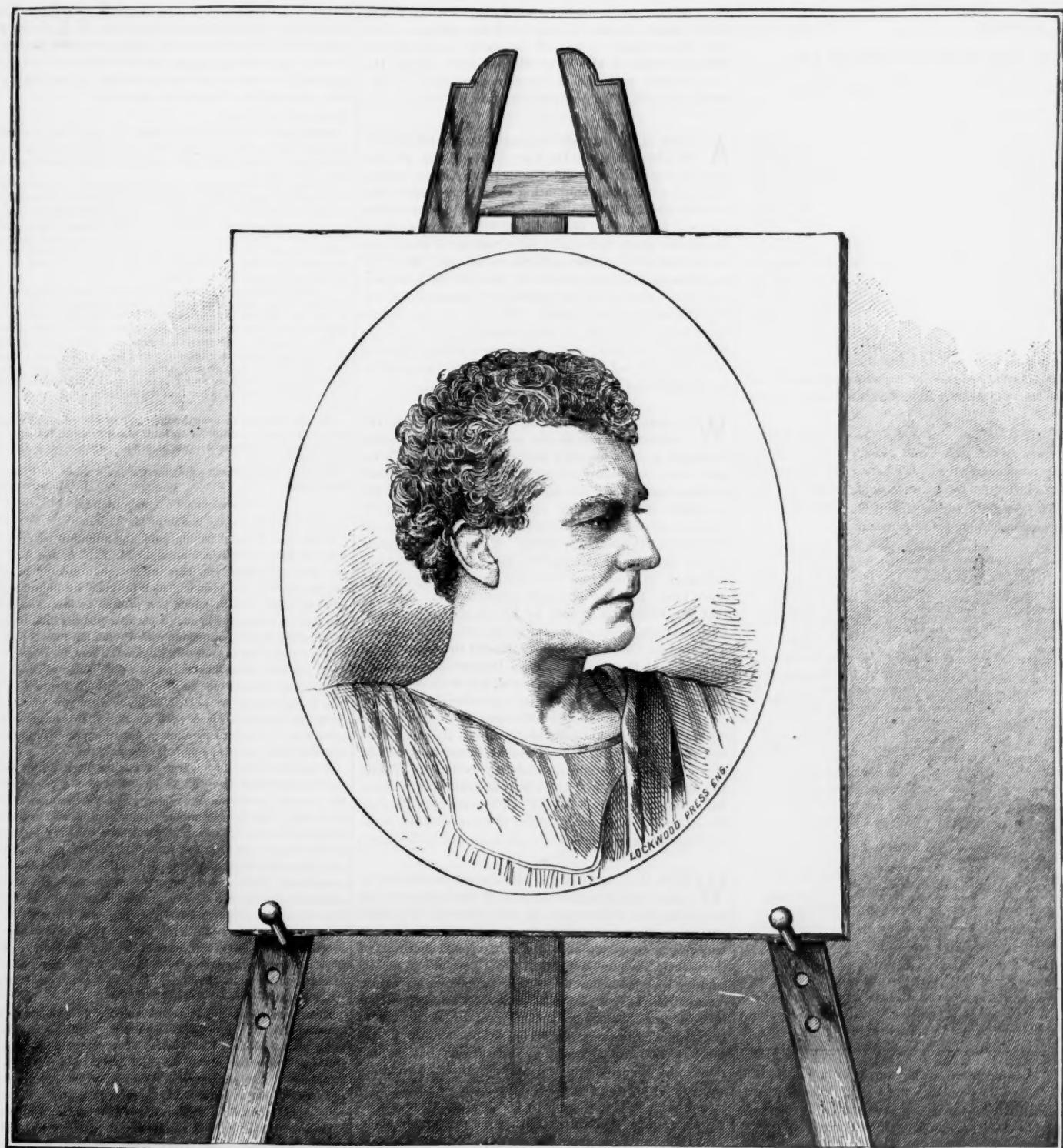
# MUSICAL COURIER.

A WEEKLY JOURNAL  
DEVOTED TO  
MUSIC AND THE MUSICAL CLASSES.

VOL XI.—NO. 6.

NEW YORK, WEDNESDAY, AUGUST 12, 1885.

WHOLE NO. 287.



JOHN McCULLOUGH.

## THE MUSICAL COURIER.

A WEEKLY PAPER

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, AUGUST 12, 1885.

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Editors and Proprietors.

WILLIAM J. BERRY, Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.

PHILADELPHIA OFFICE: 150 South Fourth St., F. VIENNOT, Manager.

## CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON	Chicago, Ill.
Mr. E. M. HOWMAN	St. Louis, Mo.
Mr. CLARENCE EDDY	Chicago, Ill.
Mr. H. G. UNDERWOOD	Milwaukee, Wis.
Mr. HENRY CARTER	New York.
Mr. A. J. HOLDEN	New York.
Mr. A. A. PATTOU	New York.
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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti	Ivan E. Morawski	William Mason
Sembrich	Clara Morris	P. S. Gilmore
Christine Nilsson	Mary Anderson	Neupert
Scalchi	Sara Jewett	Hubert de Blanck
Trebelli	Rose Coghlan	Dr. Louis Maas
Marie Roze	Chas. R. Thorne, Jr.	Max Bruch
Anna de Bellucca	Kate Claxton	L. G. Gottschalk
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Nordica	Janacek	S. B. Mills
Josephine Yorke	Georgie Ward	E. M. Bowman
Emilie Ambre	May Fielding	Otto Herzig
Emma Tichovsky	Ellen Montejo	W. H. Sherwood
Teresa Carreño	Lillian Olcott	Stagno
Kellogg, Clara L.—z	Louis Gage Courtney	John McCullough
Minnie Hawk	Richard Wagner	Salvini
Materna	Theodore Thomas	John T. Raymond
Albani	Dr. Damrosch	Lester Wallack
Annie Louise Cary	Anton Rubinstein	McKee Rankin
Emily Winant	Del Puente	Boucicault
Lena Little	Anton Rubinstein	Osmund Tearle
Mario Celli	Del Puente	Lawrence Barrett
Chatterton-Bohrer	Anton Rubinstein	Rossi
Mme. Fernandez	Anton Rubinstein	Stanley Robson
Lotta	Anton Rubinstein	James Lewis
Minnie Palmer	Anton Rubinstein	Max Treuman
Donaldi	Anton Rubinstein	C. A. Cappa
Marie Louise Dotti	Anton Rubinstein	Montegriffo
Geistinger, Fusch-Madi	Anton Rubinstein	Mrs. Helen Ames
Catherine Lewis	Anton Rubinstein	Marie Litta
Zelie de Lussan	Anton Rubinstein	Emil Scarpa
Blanche Roosevelt	Anton Rubinstein	Hermann Winkelmann
Sarah Bernhardt	Anton Rubinstein	Donizetti
Titus d' Ernesti	Anton Rubinstein	William W. Gilchrist
Mr. & Mrs. Geo. Henschel	Anton Rubinstein	Ferranti
Charles M. Schmitz	Anton Rubinstein	Wolfgang Brahms
Friedrich von Flotow	Anton Rubinstein	Meyerbeer
Franz Lechner	Anton Rubinstein	Moritz Moszkowski
Heinrich Mauthner	Anton Rubinstein	Anna Louise Tanner
Frederick Lax	Anton Rubinstein	Filoteo Greco
Nestore Calvano	Anton Rubinstein	Wilhelm Juncck
William Courtney	Anton Rubinstein	Fannie Hirsch
Josef Staudigl	Anton Rubinstein	Michael Bannen
Lulu Veling	Anton Rubinstein	F. S. N. Penfeld
Florence Clinton-Sutro	Dr. José Godoy	F. W. Riesberg
Calixa Lavallee	Carlyle Petersilea	Emmons Hamlin
Clarence Eddy	Carl Renter	Otto Sutro
Franz Abt	George Geminder	Carl Faellen
Fannie Bloomfield	Emil Liebling	Belle Cole
S. E. Jacobsohn		

WITH the exception of the music by a few bands, all the music played in the Grant funeral procession last Saturday was not only abominable, but also not suitable to the solemn occasion. It was nearly all trashy and detestable "stuff," and the leaders of the bands are in the main responsible for the lack of discretion shown in the selections. The simple tapping of a muffled drum in every instance we refer to would have been by all means preferable to the disgraceful performances we heard.

## M. T. N. A. and A. C. M.

M. FREDERIC ARCHER'S alleged intellectuals were represented at the M. T. N. A. meeting by an employee of *The Keynote's* advertising department. This we know, for we were present from the beginning to the end of every session. Perhaps, too, it may not be immodest in us to say that the fact could have been deduced from the exhaustive review of the proceedings which we published before Mr. Archer had been roused to a comprehension of the fact that the M. T. N. A. had met in New York. The deference which Mr. Archer and his employer, Mr. King, feel for the musical profession in America can be seen in the circumstance that they sent only a solicitor of advertisements to so representative a convention as the meeting of last month. But assuming Mr. Archer's statement to be true, isn't there a phenomenal exhibition of effrontery in the criticisms signed "F. A.?" We can now understand some of the startling things which appear in the *Keynote's* concert reviews. This man who arrogates to himself the right to censure the musical critics of the city—who, at least, attend the concerts they write about—does not hesitate to pronounce judgment on performances that he never heard!

not know whether the English Archbishop exercises his right, but he stands on precisely the same footing as these colleges, for the only regulation connected with his prerogative "is that the person for whose benefit it is exercised shall pay £63 in fees." (See Grove's Dictionary.) This is an honest regulation at all events. Now, as we started out to say, the College of Musicians intends to lay stress chiefly on the associate membership. It will confer the symbol of membership on teachers of all branches of music who, in an examination which is to be thorough and honest, show a required degree of proficiency in the special branch pursued, a perfect knowledge of harmony and familiarity with counterpoint up to a certain degree. Father Young need not fear that the singularity of "Dr." Klein's degree will be disturbed. The charter members of the College of Musicians resolved to forego all privileges and "Dr." Klein will still stand out as the brightest star in the unique constellation in which "Dr." Perkins and "Dr." Eberhard shine.

WE presume that Mr. E. M. Bowman's letter to ourselves—which we print below—asking the use of THE MUSICAL COURIER's columns in which to answer Fred-eric Archer's scurrilous attack on the M. T. N. A., was intended by him as a personal communication, but as it furnishes a perfectly appropriate introduction to the reply itself, we assume the responsibility of publishing it also, and endorse it as our sentiments.

*Editors Musical Courier:*

GENTLEMEN—Archer's blunderbus has gone off again! Fortunately, most people are just now in the mountains, or at the seaside, or in some other protected place, else someone might have been hurt.

Having been challenged to reply to this tonic, otherwise *Key-note*, thunder, and, as Mr. Archer's obvious purpose in making all this noise is to increase his list of subscribers, rather than to serve the art he loves so well (!), I wish, instead of accepting the tender of space in the *Keynote*, to ask the favor of being allowed to use the columns of the MUSICAL COURIER, to the end that if any benefit is derived it may accrue to one of our friends rather than to an enemy.

In view of the principle that even by "breaking an enemy's windows" you make him famous, I am disgusted with myself for having allowed my indignation at the position taken by this man to betray me into taking any notice of his fulminations.

My statement that "there is a growing belief among musicians that the editorial shafts directed by Mr. Archer at American music, musicians and musical enterprises are oftener mud-gobs than anything else," is confirmed by Mr. Lavallee in language that goes to show that the belief is pretty well grown already.

Mr. Archer says that my designation of his editorial weapon although a word unfamiliar to him, is not elegant, but supposes that it may be some new musical term. True. It is the new term for *Key-note*.

Trusting that you will grant me the favor asked for I am very truly yours

E. M. BOWMAN.

MR. BOWMAN TO MR. ARCHER.

To Mr. Frederic Archer, Editor of the *Keynote*:

DEAR SIR—I regret having paid any attention to your unjust and undeserved attack upon the M. T. N. A. and A. C. M., and quite agree with you that my indignation only betrayed me into aiding and abetting you in your incomprehensible effort to injure a cause which you profess to love, and which you may, possibly, but in such a peculiar manner that, from the expressions of many musicians with whom I have spoken of you in this country and in your own England, where, for obvious reasons, you are better known and would be more admired than here, I have formed the impression, perhaps erroneous, that few, if any, appear to heartily affiliate with you or to fully credit the sincerity of your professions. If this impression be correct, then, of course, you could not be expected to look with unselfish favor upon associations of musicians.

Notwithstanding my regret at having been drawn into a controversy which can only be profitable to the proprietors of the journals publishing these letters, I propose to answer, point by point, your charges of misrepresentation and scandalous attacks upon the organization for which we have labored so perseveringly, and in whose future we believe so steadfastly, and I earnestly hope that this will end a disagreeable correspondence. As you have distorted my meaning in previous articles and made me to appear disregardful of the truth, I have asked the privilege of replying to you through the columns of THE MUSICAL COURIER (always loyal to the cause and courteous to its followers), instead of subjecting my reply to the liability of being expunged or mutilated, on the ground of assumed violation of the conditions imposed in your tender of space in the *Keynote*.

Before answering the questions which you formulate in your issue of August 1, to which you have challenged a reply, allow me to reiterate the opinion that your studied absence from every meeting of both the M. T. N. A. and A. C. M. is a remarkably peculiar commentary on your professed love of the art and your avowed claims to criticize justly and understandingly. You, like all the other members, were especially invited to attend the A. C. M. meeting June 30, but you failed to appear, and your "two trusty representatives, whose reliability is beyond question," were not there, as gentlemen of the press (as such) were not invited.

You will observe, therefore, that the "utterly false position" with regard to a report of this meeting is yours rather than mine. I shall refer to this more particularly further on.

An epitome of your questions, together with the answer in each instance, here follows:

1. Did not Mr. Sherwood and others deplore the lack of recognition accorded the association by Eastern musicians of eminence?

Arguing in favor of Indianapolis as the next place of meeting, Mr. S. referred to the "apathy" of Eastern musicians. Mr. Dana, speaking for the same object, asked "where are the 15,000 musicians?" (expected, possibly, by some over-sanguine enthusiast at the New York meeting).

These are all the expressions, easily enough accounted for in the relation in which they were uttered, that I have heard upon which you could base any editorial remarks or by the utmost stretch of journalistic imagination magnify into a cause for abandoning our efforts to elevate the status of musical education in this country.

a. Was not a change of name discussed?

No, sir. It was suggested, but tabled without discussion.

3. Was not a committee of censors appointed to decide the merits of compositions issued from time to time by the publishers?

No, sir. It was suggested by myself, hastily approved by some and condemned by others, but not discussed in all its bearings and not acted upon at all.

4. Was not by-law No. 8 abrogated?

Yes, sir; after discussion and by a full vote.

5. Was not the attendance far below expectation?

No, sir; not in my opinion. We are all aware of the slowness of Eastern people to indorse any movement or attend the meetings of any organization with which they are not entirely familiar, and few of us, I presume, anticipated at this meeting much more enthusiasm or a greater attendance than usual of late years, or any great result beyond that of entering a wedge. All of the New York, Boston, Philadelphia and other Eastern musicians with whom I conversed, expressed themselves, without exception, very much pleased with the meeting and with the purposes of the organization. You, and one other self-appointed martyr, are the only individuals who, to my knowledge, feel it a delightful duty, incumbent upon them, to denounce our organization and to predict "nothing but defeat of the objects in view." No doubt there are shortcomings and weak spots in our organization. These are incidental to everything human, societies and individuals alike. It should be and is our duty and purpose to correct them as fast as possible and to strive toward a better and higher estate. Every field of grain has its tares. In weeding out the tares is it necessary to pluck up the whole field? Every tree grows imperfect fruit. Shall we, therefore, lay axe to the root and cut down the whole tree?

6. Were not the lofty aims of the association sacrificed to the advantage of the pianoforte manufacturers in allowing them to exhibit their instruments at the concerts and recitals, and to provide players identified with their respective interests *in exchange for money payments*?

I am not in a position to positively say "No, sir;" but I do not believe that there was anything crooked whatever, and I consider your question an insult of the deepest dye, both to the artists who played and the manufacturers who furnished the instruments. You are also referred to Mr. Lavallee's article in THE MUSICAL COURIER of July 29. I can say, however, that during the two terms of service in which I had the honor to be the chief officer of the association, not one syllable or even a hint ever came to me from manufacturer or artist which was not strictly upright, fair and above board, and so totally free from the slightest cause for censure that even your sublimated scent for sores could not have found food upon which to regale itself.

7. Were the gentlemen whose names appeared as members of the reception committee, &c., "representative?"

This may be answered both Yes and No. They were "representative" in the sense that they showed themselves at the New York preliminary meeting and thereby expressed their desire to see the association prosper, and their willingness to serve its noble purposes. They certainly were not "representative" ("trustworthy and reliable") of Mr. Archer and the policy of the *Keynote*.

8. Were the choral and other performances of a character to be fairly considered worthy of a national demonstration?

The *orchestral and choral performances*, considered as *performances*, although fairly acceptable, were certainly not worthy of a "national demonstration" (funereal, editorial, pyrotechnic or otherwise) even by *The Keynote*. But, as presenting to us some samples of the talent, education and activity of native and resident American composers, these *orchestral and choral performances* were very important and very gratifying. Nay, they were worth the attendance of absent Archer himself. Of such performances as those given us by the long list of distinguished virtuosi it is absolutely unnecessary to speak, save in terms of the highest praise. New York has never heard such a galaxy of artists, in the same length of time, during the whole course of its existence, and it has never listened to such convincing evidence that America will one day, and that not many centuries, if decades, hence, lead the world in musical composition, as she has already done in musical instruments and useful inventions, &c., as the evidence collated and presented in the various concerts and recitals given during those three days under the auspices of the Music Teachers' National Association. Of course, your "two trustworthy representatives whose reliability is beyond question" will not coincide in this opinion, and as it is impossible to demonstrate an opinion to be an established fact, we can only wait for the judgment of time. This remark will apply also to certain other statements of yours, which in your issue of August 1 I characterized as "opinions" merely but which you

seem to think incumbent upon me to prove or disprove. Thus (a), you assert that nearly all the examiners are not fitted for their position. Their electors said they were. How may I now prove the truth of either opinion. It may be asked, however, which in all probability is nearest correct, you or the members of the College of Musicians.

b. You assert that we are going too slowly.

By what means can any one disprove that statement? And yet it may be worth while to suggest that a movement planned upon as broad a basis as this necessitates deliberate action. Also, that, as the members reside so far apart, but little progress can be made except at the annual meeting.

If we have made so many "blunders" as alleged, then you ought to criticise our haste rather than find fault for going so slowly.

c. You assert (practically) that the endorsement of the A. C. M. will be of no value.

This opinion is to be set over against the large number of candidates for membership, whose applications have already been filed, together with the widespread interest manifested by the general musical public.

d. You assert that mismanagement has now effectually destroyed the originally slight chance of doing a little something for young and struggling musicians.

Time alone will tell. I do not hesitate to affirm, however, that there is to-day far more cohesion in our organization than there has been at any time heretofore, and more confidence in the outcome, because of the very evident intention of the management to proceed carefully.

e. You assert that charlatans are afforded an opportunity to heap ridicule on the enterprise.

This remark surely cannot have been intended as *personal*. But, really, you are the only one, so far as I am aware, who has heaped any ridicule thus far. It may be said, however, that if the charlatans can stand it, the College of Musicians certainly can.

f. You assert that it is impossible (in all cases) to conduct an examination in which the identity of the candidate shall not be revealed.

This assertion has been successfully contradicted for over twenty years by the London College of Organists. The "experimental examination" alluded to in my report, concerning which you made such a sickly attempt to be humorous, was simply a practical demonstration of the method pursued there, which to our Board of Examiners proved quite satisfactory. It is barely possible that now and then one of the examiners might recognize the performance or writing of a pupil, but even then he would be only one out of three examiners, and any marked discrepancy in his rating would hardly be probable. If an impartial examiner, he would be glad to be placed in a position where his pupil could not expect him to show partiality. If disposed to be partial, the chances of showing favor would be reduced to the minimum, viz., to the possibility of now and then recognizing a pupil or friend.

The supreme reason, however, for adopting an *incognito* examination is not to guard against the machinations of a dis-honorable Board of Examiners; for it is fairly supposable that whoever is elected to that honorable position will realize that the College of Musicians places him there on account of his ability and trustworthiness. The supreme reason is not that, but rather to enable candidates as far as possible to feel that they have been accepted or rejected on a basis of strict impartiality.

g. You assert that the present plan of organization of the College of Musicians is an utter mistake.

This is another opinion, and opinions are not facts. Therefore we will rest the case with the remark that, in the minds and experience of many thoughtful members of the profession, this agitation, even if never another blow is struck, has already borne adequate fruit in the increased earnestness and thoroughness of study on the part of their pupils as well as themselves. To have done this much is ample reward for all the effort which has been made, and an encouragement to persevere in spite of ridicule, sarcasm or misrepresentation.

Having answered your list of questions and commented upon your opinions, it will now be in order to consider the succeeding points in your article.

In order to establish the fact that misrepresentation is my habitual speech, you reaccuse me of falsification of the secretary's report of last year in stating that all the eighteen examiners were made Fellows, whereas the secretary wrote you that fifteen were to be made Fellows and three Masters. This is, no doubt, a very important (?) point upon which to resurrect an issue of a year ago, but I will reiterate the assertion made at that time—that the election of the Board of Examiners created the first Fellowship. The clause concerning the "three Masters" was simply an unintentional clerical error, as can be easily proven, if it is worth while, by consulting anyone who was present (secretary included) or by reference to the stenographic report.

Again, you say that you are not a constitutional member of the A. C. M. You certainly cannot have forgotten that by word of mouth, in the presence of Mrs. Bowman and myself, while our guest in our St. Louis home, you declared yourself in favor of the movement and promised your hearty co-operation and the support of your journal. Neither can you have forgotten that we devoted an entire evening until a late hour to a discussion of the plans upon which it would be advisable to found such an organization.

In addition to this, I have on file two or more of your autograph letters, one of which is a discussion, *in extenso*, of all the leading questions brought before the meeting at Cleve-

land. I think that I could show from that letter, were it here at hand, that your suggestions coincide, in the main, with the plans finally adopted as a base of action. At least, I now recall the thought which occurred to me in reviewing our action shortly afterward, viz.: That, notwithstanding the fact that your letter was not read, owing to the utter want of time, it was noteworthy how few points were substantially different from the course of action suggested by you after several months' consideration. And I now consider, as I did then, that at that time you were one of the most interested among those invited by the original committee to co-operate.

You must have been perfectly well aware, by notices and otherwise, that those who had accepted the invitation to co-operate were voted constitutional members of the organization. You would have thought it very singular at that time had you been so voted. You have had abundant time, had you so desired, to have withdrawn from the organization; and the assertion at this late day, and in the face of all these facts, that you were never a member, and that you never accepted the invitation to co-operate, together with the accusation that we have been knowingly and unwarrantably using your name, places you, rather than the College of Musicians, in a very unenviable light. It is not in the "conscientious performance of his duty under all circumstances" that a man "stultifies" himself, but rather, in pretending to heartily support an enterprise, and then prostituting his influence and position in an effort, by fair means or foul, to break that enterprise down; in enlisting in a cause, and then, in the very first action, turning traitor and firing upon his own fellow-combatants. It appears to me that, in view of all the facts, the term "stultify" has not been misapplied.

Referring now to my assertion that the plans of the examiners were not submitted for the formal action of the constitutional members, in which assertion I am politely accused of lying, allowing me to reiterate my statement and to appeal to any or all of the members present as to its absolute truth.

It was hastily thought by some that the information imparted was in the nature of a report to be formally acted upon, clause by clause, by the whole body. To this the chair replied distinctly and at length that the Board of Examiners was a committee with instructions, and therefore not amenable to the membership, except to be impeached and removed from office.

Had you been present you would have heard this, and you would also have heard the chair state that while the examiners could not parliamentarily submit their plans to the action of the constituency for revision or emendation, yet they did desire the counsel and suggestions which anyone felt proper to offer informally. This action, it occurs to me, is in harmony with the very attitude you yourself think you have a right to take, and justly so, too, only that you "heap ridicule" and sarcasm on our efforts, and that not privately, but as publicly as possible, under the impression (let us charitably say) that you are offering kindly counsel.

Again, if it is true that we have in the Music Teachers' National Association an organization for "converting novelties into entities," by all means let us seek to multiply rather than to crush out such aids, and let us invite the whole alphabet of musicians, from A to Z, to join us.

There may have been some other reason (want of time, perhaps) than the one you give so authoritatively for omitting the discussion after Mr. Krehbiel's essay. It was not my privilege to be present at that particular time, and I had no trusty representative ("whose reliability is beyond question") to attend in my behalf.

The "unseemly quarreling and petty bickerings (?) which occurred day after day," which your two "trustworthy representatives" reported to you, I did not observe, although, with the exception of an hour or two, I was present every day from shortly after breakfast until lunch, from lunch until dinner, and from dinner until the close of the evening concerts. But, if attentive listening to an essay and an earnest discussion of the various points advanced is "unseemly quarreling and petty bickering," what becomes of the charge in your next paragraph that there "was plentiful evidence" that "the Music Teachers' National Association is a Mutual Admiration Society?"

"Consistency, thou art a jewel!"

Barnard, Vt., August 8, 1885.

E. M. BOWMAN.

### A Home for Girl Artists in Paris.

*Editors Musical Courier:*

YOU may know of me in the literary and musical world as Octavia Hensel, at one time connected with the *Home Journal* as dramatic and musical critic. A severe accident to the nerve of my right arm has closed to me forever my career as pianiste. I have therefore decided to open a home for young girl artists studying in Paris—a home where they will be properly lodged, fed and cared for, their studies supervised, and where they will meet with the kindly care and encouragement their efforts demand.

Mme. Marchesi, Mme. de la Grange and other distinguished teachers warmly second my plan. Understanding the peculiar needs of an artist-temperament, the keen sensibilities and jealousies, perhaps, that assail young girls, it is my desire to make them work happily and provide them with a "contented-at-home" feeling.

\* \* \* \* \*

I am writing to the chief musical centres of America, hoping the journals devoted to music will generously uphold my endeavors.

Very truly yours,

MME. A. SEYMOUR ("Octavia Hensel.")

PARIS, 3 Rue Vignon, July 24, 1885.

## PERSONALS.

À LA FUNERAL MARCH OF A MARIONETTE.—Mr. Frederick Brandeis, the talented composer, has just finished a "Humpty Dumpty Funeral March," written in burlesque, à la "Funeral March of a Marionette." It is to be played at Brighton Beach this week under Signor Cappa's direction.

AGAIN AT HIS POST.—Mr. Emil Liebling, the eminent Chicago pianist and teacher, is back at his post after a sojourn of a month in the East.

THEODORE THOMAS'S MOVEMENTS.—During the balance of the summer Mr. Thomas will reside at his country residence, Madison, Conn. He will begin a concert tour of six weeks' duration on September 28, visiting cities East and West with his orchestra.

PATTI AND LUDWIG OF BAVARIA.—An evening paper says that Ludwig, the King of Bavaria, had invited Patti to sing for him at his theatre—with no other auditor present—two operas, "Il Barbiere" and "La Traviata;" to which the diva responded that she could not do so; that fear prevented her from singing in an empty theatre, and that she could only conform to his desire provided he would fill the theatre. She suggests soldiers as auditors.

BLIND TOM.—The Atlanta, Ga., *Constitution* publishes the following letter:

NORCROSS, Ga., August 4.

*Editors Constitution:*  
The writer of the following article is intimately acquainted with the Bethune family, has known Blind Tom since he was a child and has always known him to be a blind idiot, and states these facts solely in the interests of truth and to do justice to an old Georgia family, who for seventy-five years have occupied positions of honor and trust in this State with unquestionable fidelity. General Bethune began exhibiting Blind Tom when he was about 10 years of age and when he was a slave, as he had a right to do. After he was made free Bethune entered into a contract with Mingo, his former slave and Tom's father, agreeing to pay him \$500 per annum for Tom's services. He placed Mingo and family in a comfortable house, the old homestead of the Bethunes, near Columbus, Ga., and paid the \$500 promptly. After the expiration of this contract Tom was adjudged an idiot by the court, and Bethune appointed his guardian at Tom's own request and that of his brothers and sisters. He is devoted to the family and does not want to go anywhere else. Besides all the liberty one could have under a business engagement, he is humored as a child in all the whims of a blind idiot, and has always had all the instruction he was capable of receiving. These facts are not only well known to the writer, but could be substantiated by hundreds of unimpeachable witnesses in the State of Georgia. All this professed sympathy for Blind Tom has simply been manufactured by parties who are actively engaged in trying to get possession of him themselves and are using his mother, an ignorant negro, as a tool to accomplish their purpose. She was decoyed off to New York by them, and if she is "an object of charity" it is because they have deserted her.

JOSEPH JONES, M. D.

## The London Season.

[SPECIAL CORRESPONDENT OF THE MUSICAL COURIER.]

LONDON, July 31.

JUDGING from the London season, as I have seen it since my arrival here the first week in June, it has been much less brilliant than usual. This may be in part owing to the failure of the Italian opera season, for though the redoubtable Colonel Mapleson finally succeeded in securing possession of Covent Garden, and I imagine more as a matter of pride than money, has given a few performances, with Patti in her favorite roles and one new creation of "Carmen," still, the few operas given, being so old and familiar, have created little excitement, and occurring only on Tuesday and Saturdays can scarcely be called a season.

It is true that in addition to Patti's presentations three other performances have been given on Thursdays, in which Fräulein Fohström has appeared, the selection of her characters being the latest novelties (!), "Sonnambula," "Lucia" and "Rigoletto." The young lady has a good natural voice with an extensive compass, reaching E flat in *alt* with ease, and an execution quite equal to all the demands of these operas.

She sang, however, with an effort and with that peculiar distant fog-horn quality at times which seems to be the characteristic cultivated by our German lady singers.

It is no disparagement to Colonel Mapleson to add that the stage settings and surroundings were so shabby as to remind one of Covent Garden a half century ago. In fact, the stage settings in theatres here are far inferior to those in America, and it is only at Drury Lane and the Lyceum that one's aesthetic sense of the eternal fitness of things is not disturbed.

Mapleson used the scenery and properties belonging to the theatre, of course not feeling justified in furnishing new accessories for so short a season, and that the general appearance of things, with the exception of the auditorium, was antidiluvian is not strange.

The Richter concerts closed in June, and for the musician these were really the chief features of the season. The consummate care and skill displayed by this director in the presentation of orchestral works is something to be remembered. He coaxes, pleads and commands alternately, not in a demonstrative fashion, but in a paternal way, emphasizing at times the movement of a theme with his hand, so as to make it still more clearly felt by his audience. His motions seem to say: "Come, my children, now tenderly, now with pathos, now with vigor; now, my boys, forward to the fight," like a patriarch leading his family, rather than a dictator commanding his army.

He is a fine-looking man, light hair, short, bushy whiskers, and broad face, with blue eyes looking out from behind a pair of spectacles, and he directs, in the main, without a score.

I was reminded in this particular of the two kinds of directors which Heinrich Dorn, the old kapelle-meister of Berlin, told me of. He said the two kinds of directors are these; one, who have their heads in the score, and the other who have the score in their heads.

Since Richter's departure, St. James's Hall, around which cluster the memories of Rubinstein's performances of past seasons, has been the scene of many concerts, none of which interested the general public.

The Händel Festival at the Crystal Palace was given with a little more than the usual success, and Mr. August Manns has finally established himself by leading his hosts of singers to a triumphant success in the position formerly held by Sir Michael Costa.

It is pleasant to record the success of some American artists with whom people in the States will eventually become acquainted. Miss Van Zandt's performance of "Lakme" may be considered an artistic triumph, although the work itself does not seem to claim the sympathies of the public, and the season at the Gaiety Theatre, consisting of this opera and "Mignon" alternating, cannot be considered a financial success, as a large amount of money was lost. Besides this young lady, whose reputation is fully established, Miss Gertrude Griswold has, with genuine American pluck and hard work, won her way to the front rank of soprano singers here. She has a soprano voice of great pathos and sweetness, uncommon volume, and most excellent control. She has the real genuine musical and dramatic intuition, and sings with an ardor and intensity that at once command the sympathy of her hearers.

I shall be much disappointed if this young lady does not have a brilliant future in the coming opera seasons in America. I have had the pleasure of meeting Miss Nettie Carpenter, the young violiniste who took the first prize in the Paris Conservatoire. She plays with a breadth of tone that is as surprising in one so young as her skill and technical facility are astonishing. In addition to these, Miss Hope Glenn, of Chicago, has established herself as a favorite here.

Mme. Antoinette Sterling still retains her position as favorite ballad singer, and a young American tenor, Mr. Orlando Harley, and also Mr. Balf, baritone, are becoming popular.

Some interesting concerts have been given at the Inventions Exhibition. Among the best have been piano recitals to exhibit the various instruments, given by Mr. Franz Rummel and Ernest Pauer. Also historical concerts have been arranged in Albert Hall, illustrating different epochs of musical composition, and those interested in the music of 2,000 years ago, from the "Heathen Chinee" down to Strauss's orchestra, have their tastes satisfied there.

Carl Rosa is to give at Crystal Palace next week the operas "Manon," "Nadesda" and "Faust." It is a well-known fact that his season in London was a losing one until he put these two new works on the stage.

Mapleson is exceedingly reticent regarding his artists for the stage during the next season, but assures me that it will be the strongest troupe he has ever taken with him, and has given the following list of operas as the repertory for his coming season: "Poluto," "Jewess," "Nozze di Figaro," "William Tell," "Carmen," "Mignon," "Lakme," "Fra Diavolo," "Mirella," "Rienzi," "Maritana," "Mefistofele," "Orfeo," "Oberon." Mme. Patti's last appearance is announced for next Saturday in the very latest new creation (!) "Il Trovatore." A crowded house is anticipated.

P.

three—to me—astonishing statements of Mr. Sternberg in that "Interview" are the immediate cause of this communication. I tried to believe them misconstructions of Mr. Sternberg's statements; it hardly seems possible that he would assert such things; yet, until we hear to the contrary from Mr. Sternberg, we are bound to believe the words placed in his mouth are his.

Much as I dislike to contradict so distinguished an authority as is Mr. Sternberg, I shall proceed to state a few facts, contra the unwarranted assertions made by that gentleman.

"Liszt never gave Mr. S., nor anyone else, a piano lesson in his life"—a rather sweeping statement, and one wholly at variance with the truth. Aside from my personal knowledge and experience in this matter, gained during three successive summers' residence in Weimar—'82, '83, '84—attending the tri-weekly "lesson-soirées" (as they have aptly been called) held by the great master—it is a well-known fact that Liszt commenced his career as a teacher in Paris, in 1827, when sixteen years of age, teaching later in the Geneva Conservatoire (1834), and up to 1851 receiving regular fees for instruction. From that period to the present time he has, however, never given private instruction, nor received a cent for his valuable suggestions and hints, so generously given in his "lesson-soirées," doing it as a labor of love entirely.

During the summer, three times weekly, young and aspiring artists gather, at his personal invitation, at his house, the "Hof-Gaertnerei," in Weimar, Germany, and play for him. He corrects, explains, suggests a different version of this or that, "idealizes" and illustrates by playing much himself. To be personal again, I have many works here with me which I played for him in '82, '83, '84, and which contain pencil marks and alterations, suggestions as to interpretation, written there by the master. If this is not the very essence, the ideal of instruction, as ordinarily understood, then what shall it be called? Mr. S. never attended these "lesson-soirées," according to his own statement.

Among my fellow students in Weimar were d'Albert, now considered one of the first of living pianists, Silioti, Reisenauer, Miss Remmert, pianiste to the Grand Duke of Weimar, and many others more or less known to fame. If Mr. Sternberg will consult the *Sachsen-Weimar Tageblatt* of September 11, 1882, he will there find the official *Liszt* of those who studied with the Master during that summer, and among those names will be found that of your humble servant—proud I am to find myself in such good company! Among bona fide pupils of Liszt in this country are William Mason, Max Pinner, Carl Baerman, Rafael Josephy and others, all of whom spent months of hard study in Weimar with the Master as their guiding star.

Rubinstein, Von Bülow, Tausig, Bendel, Klindworth, Raff, Sophie Menter, Anna Mehlig, are all worthy disciples of the Master Liszt.

Of Bülow he said: "He is not my pupil, but my pride!"

Liszt and Wagner were hand-in-hand in their tirade against the Hebrew race. Without discussing their position or attempting to qualify it in the least, I will still say that, within my experience, Liszt was very ungracious, even intolerant and rude in his treatment of very talented members of that race. I leave it to Mr. S., a prominent member of that much-maligned people, to cite examples; he can if he will.

Mr. S. asserts that "the Leipsic school is dead" (since he left there, toward the end of the 60's). In 1880, when I went to that institution, there were 306 pupils there; at Easter, '85, there were 543. If that school is dead, it is a pretty lively and vigorous corpse. Apropos, the corps of teachers now numbers thirty-seven.

In Stuttgart there are a like number of students. Berlin has some "pretty good" schools, *vide* Mr. Sternberg. With Xaver and Philip Scharwenka at the head of one school, Joachim, the "King of Violinists," at the head of another, and Klindworth, with v. Bülow as principal teacher of the pianoforte, at the head of yet another, Berlin may indeed lay claim to some little merit as to her music schools.

These schools have all produced, or been mainly instrumental in producing, some great musicians. The Leipsic school can point with pride to such pupils as Buck, Morgan, Mills, Pinner, Perabo, Hoffmann, Henschel, Dulcken, Fillmore, Josephy, Schradieck, Singer, Dannreuther, all in this country; Wilhelmj, the great violinist; Sullivan (of "Pinafore" fame), and a host of others I could name.

I am proud of having been one of the privileged few who studied, earnestly, and, let us hope, to some purpose, with that greatest master, who, casting aside all titles and patents of nobility, which are rightfully his, yet signs himself simply "F. Liszt."

Yours for truth, F. W. RIESBERG.

ERIE, Pa., June 22, 1885.

## Mr. Riesberg Again.

*Editors Musical Courier:*

A usual with a vanquished antagonist, Mr. Sternberg resorts to a tirade of personal abuse against me. A man on the wrong side of an argument will always end by abusing his opponent; and so in this case, instead of discussing the point at issue, Mr. Sternberg presumes to teach me manners and speaks of my (?) "rude attacks," which is the coolest piece of pure cheek in my memory, considering the fact that he first attacked me.

Mr. Sternberg stated notorious untruths in a local sheet; was pressed to say whether he stated what he believed to be facts.

This he did not and would not answer, resorting instead to the "funny" dodge. Then, when the truth appears, he pours forth a torrent of personal invective, always dodging the point at issue.

Enclosed is my first communication on the subject, which lays the whole matter bare. I ask the reader if there is anything "rude" in this?

Mr. Sternberg proclaimed in New York, before coming here, that "he would squelch that Riesberg." It is evident that he found "that Riesberg" rather unsquelchable. Mr. Sternberg has shown a petty spite and mean smallness in the matter that is unworthy so good a musician. He was "cornered" here—everyone saw it, and he gives vent to his rasilities by abusing the fellow musician who cornered him, instead of facing the point at issue like a man.

Mr. Sternberg will probably be more careful of his statements in future!

Yours, F. W. RIESBERG.

## A Very Open Letter to Mr. Sternberg.

*Editor Herald:*

My attention has been called to an "Interview," published in Saturday's *Dispatch*, which took place (?) last week between the "famous Sternberg" and the very able *Dispatch* man. Two or

ture, transcribed by Liszt, as also this composer's fourth, fifth and sixth rhapsodies, the Rubinstein D minor concert and other important works. Furthermore, the number present at any one of Liszt's lesson afternoons has not, including visitors, exceeded thirty, while usually there are not more than twenty. The number of actual workers during each summer did not exceed twelve or fifteen. Respectfully yours, CARL V. LACHMUND.

MINNEAPOLIS, August 3, 1885.

[In justice to Mr. Sternberg, we must remark that he never denied that Mr. Riesberg lived at Weimar and was with Liszt. What he originally said was: "Liszt never had any regular pupils" with the exception of such men as "Bulow, Tausig, Mason, Joseffy, Pinner, &c."—EDITORS MUSICAL COURIER.]

### Buffalo Bits.

BUFFALO, July 15.

THE two Thomas concerts given at the Arsenal on Broadway some two weeks ago, did not prove a very great success financially. In settling up affairs it was found accounts balanced up some \$700 in favor of the Music Hall Fund. Expenses were very heavy, renting of chairs, erecting of platforms, hotel bills, &c., summing up to \$455. The attendance was not as large as was expected.

This has not discouraged the committee any, as they are now very much interested in competitive plans, the prize of which has been awarded Mr. Richard Waite ("Brown mark")—Commercial Advertiser. The author in his unsigned note to the committee, says: "The style adopted is a free treatment of modern Romanesque treated in a bold, open manner, rounded contours, with extreme breadth, such as suggested immutable repose in design depending only upon the proportions and disposition of masses, positive rather than relative, having an absence of anything like pretense or the expression of swagger."

The plan shows a large tower 145 feet high, over the entrance to Concert Hall.

The "Mozart" plan, M. E. Beebe, came in for second prize.

The Mexican National Band gave two very enjoyable concerts Monday and Tuesday evenings at the Main Street Rink. Among the selections were: Waldeufel's waltz, "Plui D'Or," Curtis's polka, "American Ladies;" Schubert's serenade, &c. The band plays at the Falls to-day.

Mrs. Belle Cole has been in town.

N. S.

### Cincinnati Scintillations.

CINCINNATI, July 20.

IN Cincinnati, as everywhere else, times musical are very dull just now. What we do have is of the "popular" order, nothing heavy or grand. But then this is well. Folks who go to church this weather demand short sermons, and not very deep or profound. So with those who go to concerts or entertainments. They want something that they can take in without any effort at thinking. It would be hard work on these hot nights to pay close attention to a symphony and get its full benefit. It is much more in harmony with the weather and one's feelings to listen to a good light opera.

There has been the Old World Gem Opera Company at the Highland House. This week at the same place will be given "The Beggar Student" by Thompson's Opera Company. Next week we are promised Sullivan's new opera "Mikado," by the same company at the same place.

Other "pops" were "Olivette," "Girofle-Girofle," "Mascot" and

"Chimes of Normandy," at cheap rates, by Harris's Opera Company at Harris's Museum.

About the first of August we are to have a novelty in the musical line (Cincinnati is great on musical novelties). This is none other than the performance of "Pinafore" on a ship more than sixty feet in length on the lake in the Zoological Gardens. This novelty was given in a very successful manner last summer, and the directors have decided to try it again. During one of the performances last year Little Buttercup accidentally fell overboard and was nearly drowned. We hope they will have smoother sailing this year. The cast will be Harris's Opera Company with an increased chorus.

It is feared that we will have to give up the open-air concerts on Saturday afternoons in Eden Park. They were sustained by private subscriptions, as money has run short. However, we can rely upon the Burnett Woods concerts on Thursday afternoons, for the money for them is assured. There are two men whom Cincinnati will always remember and love for the musical benefits they have bestowed upon their beloved city. The first of these is Reuben R. Springer, who gave more than \$300,000 to musical interests alone. The second is Mr. Groesbeck, who gave a fund, the interest of which is sufficient to pay for first-class orchestra concerts every Thursday afternoon during the summer months at Burnett Woods. Few cities are blessed with such noble-hearted men who will use their means for the advancement of musical culture.

The old Orpheus Society has been revived, and will start to work again the coming season under the direction of Arthur Mees. With such a leader the success of the society in the future is assured.

On last Friday the Philharmonic Orchestra Association met, adopted their new constitution and chose their new conductor and concertmeister. There were three tickets in the field for conductor and concertmeister, the regularly nominated one and two independent tickets. The election resulted in the choice of John Broeckhoven, conductor, and S. E. Jacobsohn, concertmeister. Now, let the good work go on.

Henry Schradeick and Carl Baetens are in Europe, but will be back in time for their fall work.

PLEO MAJOR.

August 6.

Things musical are very dull just now in Cincinnati, as, no doubt, they are everywhere.

The principal event of interest in musical circles during the past two weeks was the laying of the corner-stone of the new building erected by the Musik Verein, on July 26. As its name indicates, the Musik Verein is a German society, and it can trace its pedigree back through several minor societies to the German Liedertafel, organized in 1840. The Verein is not only an old society, but it is a very influential one, as shown by its success in being able to erect such a building as is now well under way for its special use. That the building is an imposing one and an honor to Cincinnati and the society may be seen from the following description: "On the first or ground floor will be three bowling alleys, ninety-eight feet bowling length, the bar and a completely furnished kitchen. Connecting the second floor with both the kitchen and the bar will be a dumb waiter. On the second floor back will be a large room which will be utilized alike for rehearsals and a dining room. Then on the same level will be arranged cloak and toilet rooms, the office of the society, a handsome vestibule and smoking-room for the gentlemen. The two upper floors will be merged to form the concert hall. The auditorium will measure 94 by 48 feet clear of the stage. Across the front will be ranged a gallery, and underneath this a parlor 29 by 16 feet, which, when occasion requires, can be added to the generous space of the auditorium by throwing back its folding doors. The stage, which will be completely equipped with dressing-rooms, &c., will measure 37 feet proscenium width by 18 feet in depth. The front will be fashioned of Cleveland bluestone, and the structure when completed will have cost the organization \$31,000."

The exercises at the laying of the corner-stone were interesting and conducted by ex-Mayor Jacobs, and participated in by Mayor Stevens. Mr. Otto Singer has been the efficient musical director of the society since 1873.

While the New Yorkers are barred at present from hearing Gilbert and Sullivan's new opera, "The Mikado," Cincinnatians have enjoyed the pleasure of listening to it nightly for two weeks, at the delightful hill-top resort, the Highland House. It takes well, is funny, and, from present appearances, is so popular that it will hold the boards all summer.

The Thompson Opera Company gave satisfaction in "The Beggar Student," but they are even more successful as Japanese.

Another musical novelty that we are enjoying just now is "Pinafore" on a real ship on the lake at the Zoological Garden. That is also popular and paying the Garden directors good profits. Sullivan's music seems to be appreciated in Cincinnati—the classic city!

S. E. Jacobsohn has returned from his Eastern trip, and is getting ready for a big school this fall.

Prof. Malmenie is giving a course of musical instructions to the Clermont County teachers.

### Minneapolis Melody.

MINNEAPOLIS, July 18.

THE concert of the Clara Louise Kellogg Company, July 16, was a very enjoyable one. Miss Kellogg has selected with good taste a very excellent support and musicians of average excellence.

Mr. Glose, the pianist, opened with the familiar "Hungarian Rhapsodie, No. 2," and displayed a fine touch, and as accompanist during the remainder of the evening he played very creditably. The violin playing of little Ollie Torbett was one of the best numbers on the program. Miss Torbett is a pupil of Herr Jacobsohn and used the new balsam-wood imitation Cremona of Herr Shnedick. Miss Groves sang an aria from "Mignon," and responded to an encore with the "Kerry Dance." Miss Kellogg sang first the "Jewel Song," from "Faust," and appeared in a gorgeous costume, which the paper mentioned in this way: "Her attire suggested a combination of flower garden and circus parade, and very well became her Andalusian style of beauty." Miss Kellogg has given up attempting brilliant execution, and wisely confines herself more to ballad singing. Her second song was the ballad "Sweetheart," which was exquisitely rendered, as was also the "Swanee River" encore.

The audience was very fair-sized and appreciative and all declared the concert a very enjoyable one.

V. G. R.

M. Reyer has said a good thing. It was complained that his instrumentation was noisy, and the composer of "Sigurd" is reported to have answered: "I am not the man to make Shakespeare's and Goethe's heroines sing waltzes and mazurkas. I am ready, however, to defer to your judgment, and as you consider the wind instruments unduly preponderant I shall—leave out the flute."—London Magazine of Music.

Editor (furiously to musical critic)—See here! what have you done? You have made a pianist sing three songs, you have spoken of the "refined touch" of a vocalist, and you have reviewed an entire concert that didn't take place, in your last column. What the deuce is all this coming to? Music critic—I can't have a scene about these little matters. If you reproach me like that I may adopt a desperate remedy. By Jove, I may go to a concert!

## Letters from Mme. TERESA CARRENO and Dr. WM. MASON complimentary to the "TECHNICON":

NEW ROCHELLE, N. Y., July 2, 1885.

To MR. J. BROTHERHOOD, Inventor of the "TECHNICON," No. 6  
West 14th Street, New York:

DEAR SIR—The "Technicon" occupies a most prominent place in my parlor, and as days go by and I gain more experience in practising upon it, I am more and more convinced of its wonderful power in helping to acquire all the qualities which are necessary to achieve perfect control of the keyboard at the piano, and no one who gives it a thorough trial can fail to agree with me that it is the best invention that has ever been placed before piano students (and I may also add pianists) to help the hands to acquire all that constitutes a mastery of the instrument.

You certainly do not claim any more for the "Technicon" than its merits justify.

I wish you, with all my heart, all the success with your invention that you so thoroughly deserve.

With kindest regards, I remain,

Very truly yours,

TERESA CARRENO.

NEW YORK, July 22, 1885.

MR. J. BROTHERHOOD:

DEAR SIR—As a rule I have been opposed to all distinctively mechanical apparatus for physical development of the muscles used in pianoforte playing, because in such exercises the most important agent in the cultivation of a musical habit of thought and feeling, viz.: the ear, is entirely ignored. The degree of force of the blow as well as the peculiar manner of touch and resultant quality of tone should become intimately associated with the poetic effects of light and shade produced, without which artistic phrasing and emotional expression are impossible. Keeping these things in view, I regard your invention as very helpful to pianoforte players and students, provided it is used with intelligent care, because it is so ingeniously contrived that it reaches separately and individually the various muscles used in playing, and undoubtedly tends to a rapid development of both strength and elasticity. It seems to me that the most efficient use of the "Technicon" will prove to be in treating it as a sort of daily gymnastic prelude of from thirty to forty minutes duration, and introductory to the main practice of the pianoforte.

Yours sincerely, WILLIAM MASON.

The "Technicon" is a scientific apparatus which embodies the means of developing all the details of the hand's mechanism, together with its system of nerves, so as to render the hand sensitively subjective to the will-power, thereby giving that command of expressive touch and its resultant quality of tone so requisite to the pianoforte player. It gives quicker results and greater technical power than can be obtained by keyboard exercise, and has been pronounced by leading musicians as the most perfect appliance of the kind ever brought before the musical world. The "Technicon" has also been recognized by the medical profession as being a scientific means of producing ambi-dexterity and that general sensitiveness of the hand requisite in surgical operations and other cases where general manual dexterity is necessary.

Also endorsed by S. B. Mills, Wm. H. Sherwood, Dr. Louis Maas, Carl Faelten, Frederic Archer, A. W. Doerner, and others.

### CIRCULARS FREE UPON APPLICATION.

Mr. Brotherhood's Treatise upon "The Development of the Hand" and "The Theories upon which the Technicon is Based" sent to any address on receipt of twenty cents in postage stamps.

J. BROTHERHOOD, Inventor and Patentee, No. 6 W. 14th ST., NEW YORK.

## HOME NEWS.

—Adolf Neuendorf, who will manage the Boston Bijou Theatre next season, opens October 12 with "Stradella."

—Chevalier DeKontski's concert, at which his Boston guest, Mr. A. J. Pratt, will sing, will be the event of this week at Newport.

—The "Mikado" was produced at the People's Theatre on Monday night, with Roland Reed, Alice Harrison and Signor Montegrippo in the cast.

—Mme. Helen Hopekirk has left Woodstock, Vt., and is now at Cape Porpoise, Me., where she remains till the commencement of the Boston musical season.

—C. D. Hess says that he intends taking Lillian Russell through the country in English opera. Mr. Hess was in town last week, and also visited Boston.

—Mr. J. Brotherhood, the inventor and owner of the technicon, is in Stratford, Canada, where he will remain several weeks on account of a serious family affliction. He has just lost a promising young son eight years of age.

—The Boston *Herald* says that there appears to be some ground for Mrs. Thurber's statements about the production of "Parsifal" in this country. Herr Carl Friedrich was, it was said, entrusted with the mission of arranging for the score for a performance of the work in America, and a paragraph has gained circulation on the Continent to the effect that, in spite of the splendid offers made by Herr Carl Friedrich, the husband of Amelie Materna, for permission to perform "Parsifal" in the United States, the heirs of the late Richard Wagner positively refuse to grant it, except it be performed in the shape of an oratorio, like the one given in London last winter.

## Mr. Carter Returns.

M R. HENRY CARTER, organist of the Collegiate Church, at Forty-eighth street and Fifth avenue, returned on Saturday from brief vacation in Europe, chiefly spent in Heidelberg and the Rhenish provinces. While in London Mr. Carter gave several organ recitals. Speaking of his visit to Westminster Abbey he says: "Seated in front of the tombs of Händel, Dickens and Thackeray, and facing the monuments of Coleridge, Campbell, Gray, Goldsmith, Shakespeare and Shelley, and with my feet resting on Händel's grave, I heard the Dettingen 'Te Deum' and other music of Händel by surpliced choirs. The choral duets by the boys' voices were enchanting, but it was reserved for Albani to call up the mysteries from many a nook and remote corner of the ancient shrine. Rarely, indeed, are women's voices heard in cathedral services of England, and as Albani moved all hearts with her pathos and expression, the thought would come that the exclusion of one half of humanity from participation in the music of the cathedrals was arbitrary, monastic and mediæval."

It would not be a bad idea to ascertain the names of the bondholders who are willing to exchange a first tier for a second tier box in order to be able to converse during operatic performances without interruption!

## Musical Pitch.

IT was during the dictatorship of Costa that musical pitch in England rose to the height at or about which it now stands, and a full recognition of the merits of that great conductor should not blind us to the two evil effects entailed by this supposed gain of general brilliancy and sonority—we mean the harm done to the voices of public singers and the wrong inflicted upon composers, whose works had to be mutilated in order to bring them within the range of the human voice.

For instance, the enormous intrinsic difficulties presented to vocalists by Beethoven's mass in D were so far enhanced by the pitch adopted by Costa, that at the performances of that work in 1854, 1861 and 1870, by the Sacred Harmonic Society, he was obliged to transpose, or even alter, certain numbers of the vocal score. The resolution of the meeting of the Society of Arts was a dead letter, and when a crisis did occur nine years later it may fairly be said to have been forced on by the single action of a great vocalist. Mr. Sims Reeves declined to sing for the Sacred Harmonic Society, giving as his reason, in a letter to the *Athenaeum*, the abnormally high pitch then prevailing. Detractors were not slow to insinuate that he was merely consulting the interest of his own organ and not those of musicians as a whole. The *odium musicum* was aroused, and the papers of the day were filled with correspondence on the subject. But the matter did not end here, for this "strike" on the part of an invaluable artist gave an entirely practical turn to the controversy. An enterprising firm of musical publishers took up the cause and organized a series of oratorio concerts, with Mr. Sims Reeves as their chief attraction, and the adoption of the French pitch as the chief novelty of their program. A new organ, tuned to the *diapason normal*, was built for the purpose, the necessary wind instruments were purchased in Paris, and the services of Mr. Barnby secured as conductor. Now, as no mention whatever was made at the recent public meeting held in St. James's Hall of this practical test of the lower pitch, which extended over several seasons and was attended with remarkable success, we may be allowed, in order to complete this brief historical survey of the pitch question, to summarize the net results of this experiment so far as they can be gathered from contemporary press notices. From these it is evident that while undoubtedly relief was afforded to the singers, no perceptible falling off in brilliancy or sonority was apparent. The critics were almost unanimous in following the lead set by the writer in *The Times*—presumably the late Mr. Davison—who candidly confessed that the difference between the pitches seemed so slight as hardly to be worth taking into serious account. A great number of these gentlemen took no notice of the change at all; and after the first season, press references to the altered pitch were almost exclusively confined to the statement that it was still upheld. One newspaper which had assailed the innovation at the outset, was obliged to admit, on the occasion of the performance of the mass in D, that the adoption of the French pitch was a great advantage; and in another journal the *diapason normal* was attacked for the grotesque reason that, no grand piano tuned to that standard being available, the "queen of pianistes"—Mme. Arabella Goddard—was compelled to submit to the indignity of performing the pianoforte solo in the Choral Fantasia upon a semi-grand. Eventually the need of more extended accommodation for the performers induced the promoters of these oratorio concerts to migrate to Exeter Hall, where they were obliged to

conform to the pitch of the organ, and abandon the *diapason normal*. The general public had ceased to take an interest in the question of pitch, and the musical world at large refused to be convinced of the expediency of the alteration. Thus the movement may be said to have died a natural death, but not before it had practically demonstrated the feasibility of the change where the question of expense was not allowed to stand in the way—*The Spectator*.

## Music at Cornell University.

PRESIDENT WHITE, of Cornell University, in his annual report to the trustees in June, made the following remarks on the subject of music at the institution: "An institution which has full university scope must include some provision for instruction in the most beautiful of all the arts, or for the presentation of it in some worthy way. It is to be hoped that some benefactor will yet establish here a conservatory of music, or at least a professorship; but we should hardly do our duty if we entirely neglected so powerful a means of good influence until some individual intervenes. It happens fortunately that music is the most easily presented of all the great arts. To bring a masterpiece of architecture, sculpture, or painting to bear upon the hearts and minds of students is difficult and indeed well nigh impossible, but to bring the best of music, in such manner as would have delighted the composer of it, before students, is easily done and involves small expense. During the past year two members of the board at their own cost have provided in the University Chapel a series of organ recitals which have covered nearly the whole range of music by the presentation of masterpieces representing various epochs. Professor Flagler, of Auburn, interpreting these works in a way which delighted large audiences. The success of these recitals showed that there is a greater love for the best in music than even the most sanguine had supposed, and while I am not prepared to recommend at present the establishment of a professorship or the cultivation of music on any large scale, I would recommend to this board the continuance of these recitals during portions of the first and third terms of the coming university year. The outlay involved is very small, indeed few expenditures of similar amounts could bring so satisfactory a return."

....Signor Tosti, the composer, and Mr. Halle, the pianist, had seats among the invited guests at the Princess Beatrice's wedding.

....Very few words are necessary to chronicle the appearance of Mme. Patti as *Linda* on Saturday. The opera is not a particularly popular one, and the state of the house seemed to show that even with Mme. Patti as the heroine, this melodious but ridiculous work has fairly outworn its welcome. The admirable manner in which Mme. Patti sings the music is better known than the reason why she persists in tacking "Home, sweet home" to the last scene.—*London Figaro*.

A young man was once brought to Handel with many praises of his taste for music and good disposition. The lad, however, ran away, and the next day Händel—who was given to soliloquizing in a loud voice—was heard commanding to himself, as he walked in Hyde Park: "Der Teufel! de fater was desheved; de mutter was desheved; but I was not desheved; he is ein tammed schoutral and coot for nutting!"

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It will embrace questions affecting exposure of the instruments to the action of the atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding-board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing and many other essential questions.

In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.

The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.

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THE Chicago Indicator, a most excellent paper in its way, contains the following short note in its last issue:

Mr. Blumenberg gives the Sterling Piano Company a column and a half of free advertising in the last issue of his paper. Business must be mighty dull in New York when trade journals can be so extremely liberal with their valuable (?) space. Mr. Blumenberg, you hurt the cause with your lavish display of liberality. Don't do it again.

We must admit that this is one of the most commonplace notices we have ever read in the erudite *Indicator*, for it means nothing and has not even the spice of sarcasm within it.

Let us assure the gentle *Indicator* that the kind of advertising we are giving the Sterling Company is not the kind that would be paid for. We have a serious grievance against the men at the head of the Sterling Organ Company and the firm of E. H. McEwen & Co., a grievance much more serious than the editor of the *Indicator* can possibly comprehend, but at present it goes deep down into the very essence of trade journalism and even manhood.

However, as far as the *Indicator* is concerned, it should be satisfied to let alone and not constantly harp at us, for one of these days, after it has developed a policy of its own, it may desire the assistance of a journal, the editors of which have by this time forgotten more about the piano and organ business, its history and traditions, and its condition to-day, than the editor of the *Indicator* ever will know.

Let it be understood that we find no reason to complain when an editor or a newspaper seeks to defend a cause; but in this instance there is no cause to defend, and the very manner in which the *Indicator* handles the subject is sufficient evidence for us that our articles on the Sterling piano and the McEwen system are in the main correct and certainly true, or entirely misunderstood by the *Indicator*.

When Mr. Blake, of the Sterling Organ Company, conveys the impression that the Sterling piano has all of its parts made in the Derby factory, is it proper for trade journals to let such an impression go out into the trade without such contradiction as the falsehood calls for? Especially when, as it now turns out by means of our exposures, no part of the piano is made at Derby except the case, and that the scale and plate, patterns and all, were made here by another piano manufacturer for the Sterling Company. This, of course, is news to the editor of the *Indicator* if he understands the subject, and yet, not knowing what he was writing about, he made the above unjust statement in reference to one of us.

But such is life in the piano business. We do not doubt that THE MUSICAL COURIER will be the only music trade paper that will tell the truth about this Sterling and McEwen arrangement. Mr. McEwen at one time said to us that our article on the stencil business had at last driven him into the manufacture of pianos, and that he was glad of it. Does the *Indicator* accept it as a fact that he (McEwen) is a piano manufacturer now? Where are the Sterling pianos, if there are any yet? And then there are about one hundred more questions to ask, all of which could not be answered by the *Indicator*, but will be by THE MUSICAL COURIER in proper time.

No, we are not giving the Sterling piano any free advertising. The same remark was made to us when we exposed Beatty. Did we give him free advertising?

### New York Letter.

WE take the following letter from the London *Piano Trades Journal*:

NEW YORK, July 5.

The Estey Organ Company, which is as well known and highly esteemed in England as it is here, has communicated an official announcement to the editors of our MUSICAL COURIER, which the genial editors of that well-conducted journal have promulgated in a recent issue; and another equally interesting item of trade news is contributed by Messrs. Simpson & Co., piano-forte manufacturers, of New York. The Estey Organ Company is, and has been for a considerable period, ranked foremost in the list of American organ builders, but your readers will be somewhat startled to learn that the growth of their organ manufacture has reached the unprecedented number of 160,000.

It is only natural that the building-up of such an extensive business as that carried on by this firm should have necessitated the formation of numerous agencies in many of the principal cities of the United States and abroad, and the firm having found it an expensive matter to provide pianofortes by eminent and reputable makers for their customers, have at length decided to sell one make of piano which they can have absolutely under their own control, and handle at each of their warerooms. The company concludes this announcement as follows: "We have for many years made the study of organ-building a specialty. We did not think it wise to complicate it with piano-making, and, therefore, decided to acquire a factory already established. Our acquaintance with piano manufacturers enabled us to solve the problem, and being thoroughly acquainted with the Simpson piano and the men engaged in its manufacture, we had no hesitancy in making a selection, and have formed a company under the title of the Estey Piano Company.

We trust this new departure will but strengthen our already very pleasant and extensive relations with both market and dealer throughout the country. Messrs. Simpson & Co. supplement this announcement by stating that an arrangement has been entered into by Messrs. Estey and themselves to incorporate an Estey piano company by the consolidation of various interests in the business of Simpson & Co. and the Estey Organ Company. The gentlemen controlling this corporation are Jacob Estey, president; John B. Simpson, Jr., vice-president; Julius J. Estey, secretary; Robert Proddow, treasurer; Stephan Brambach, superintendent, who, with Col. Levi K. Fuller, constitute the Board of Directors.

### Dinner to Mr. Underwood.

A FAREWELL dinner to Francis H. Underwood, formerly with the Smith American Organ Company, the recently appointed United States Consul to Glasgow, was given last Wednesday afternoon at Taft's, Point Shirley, near Boston, by a party of about forty of his friends, among whom were many members of the Papyrus and Orpheus clubs, of both of which Mr. Underwood is a member.

The guests at the table were John N. A. Griswold, of Newport, and Judge Mellen Chamberlain, who sat at either side of Mr. Underwood; Francis W. Bird, Dr. Genssalin, M. P. Curran, H. M. Rogers, George Snell, F. A. Harris, B. H. Ticknor, A. H. Dodd, F. H. Smith, F. P. Vinton, J. W. C. Gilman, John E. Fitzgerald, Col. C. H. Taylor, J. W. Clarke, John Williams, William Boyle, William Lee, Patrick H. Powers, of the Emerson Piano Company, Charles A. B. Shepard, George F. Babbitt, Gen. J. M. Corse, T. H. Bartlett, Alexander Young, John Boyle O'Reilly, Thomas J. Gargan, Col. F. A. Mason, Walter H. French, N. W. Littlefield, Gen. W. S. Quincy, A. Bowditch Clapp, Louis Weissbein, J. M. Rodocanachi, A. F. Gaensslen, Thomas Manning, George Sears, John R. Hall, Hiram S. Shurtleff, Colonel Stone, H. M. Clapp, G. R. Tucker and Charles H. Hamilton of Bridgeport, Conn. Mr. Karl Fink was also present at the occasion.

The menu was after the well-known excellent style of the house, and after the removal of the cloth Judge Chamberlain called the company to order and said that the time had come for the special purpose of this gathering. After allusion to the literary works of Mr. Underwood, Judge Chamberlain said: "The President has done himself honor in this appointment. The new appointee will always be found at his post doing his duty. He will be near the birthplace of Burns and the centre of literary history. In the home of Burns and Scott his muse will not be idle. Gentlemen, I propose the health of our guest, Mr. Underwood."

Mr. Underwood's health was drunk standing, and in rising he was received with applause.

"I cannot express," said Mr. Underwood, "my thanks for this reception. I see here some who have known me throughout my career. I feel conscious of my many faults, but yet I am encouraged by the kind words and kind faces around me to hope that my life in Boston has not been altogether in vain. I hope to justify the confidence of the administration and of my friends. I think I never saw a man who had more the look of a born ruler of men than President Cleveland." Mr. Underwood closed by inviting all present, when they crossed the Atlantic, to stop at Glasgow and see what casks and what amphorae are concealed within the walls of the ancient city. Letters were read from James Russell Lowell, John G. Whittier and Dr. Oliver W. Holmes. Mr. Underwood left for Glasgow last Saturday.

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Letter from Mme. Teresa Carreno, complimentary to the "Technicon."

NEW ROCHELLE, N. Y., July 2, 1885.

To Mr. J. BROTHERHOOD, Inventor of the "Technicon," No. 6 West 14th Street, New York.

DEAR SIR.—The "Technicon" occupies a most prominent place in my parlor, and as days go by, and I gain more experience in practising upon it, I am more and more convinced of its wonderful power in helping to acquire all the qualities which are necessary to achieve perfect control of the keyboard at the piano, and no one who gives it a thorough trial can fail to agree with me that it is the best invention that has ever been placed before piano students (and I mean all good pianists), to help the hands to acquire all that constitutes a mastery of the instrument.

You certainly do not claim any more for the "Technicon" than its merits justify.

I wish you, with all my heart, all the success with your invention that you so thoroughly deserve.

With kindest regards, I remain,

Very truly yours,

TERESA CARRENO.

The "Technicon" is a scientific apparatus which embodies the means of developing all the details of the hand's mechanism, together with its system of nerves, so as to render the hand sensitively subjective to the will power, thereby giving that complete and expressive touch and resultant quality of tone so requisite to the pianoforte player. It gives a quicker touch and greater artistic power than can be obtained by keyboard exercise, and has been pronounced by leading musicians as the most perfect appliance of the kind ever brought before the musical world. The "Technicon" has also been recognized by the musical profession as being a scientific means of producing ambidexterity and that general sensitiveness of the hand requisite in surgical operations and other cases where general manual dexterity is necessary.

Also endorsed by S. B. Mills, Wm. H. Sherwood, Dr. Louis Maas, Carl Paeder, Frederic Archer, A. W. Doerner and others. Circulars free on application.

Mr. Bro. hood's Treatise upon "The Development of the Hand" and "The Theories upon which the Technicon is based," sent to any address on receipt of twenty cents in postage stamps.

J. BROTHERHOOD, Inventor and Patentee, No. 6 W. 14th Street, New York.

Letter from Dr. Wm. Mason.

NEW YORK, July 22, 1885.

MR. J. BROTHERHOOD,

DEAR SIR.—As a rule I have been opposed to all distinctly mechanical apparatus for physical development, as being calculated to interfere with forte playing, because in such cases the most important element in the cultivation of a musical habit of thought and feeling, viz.: the ear, is entirely ignored. The degree of force of the blow, as well as the peculiar manner of touch and resultant quality of tone should become intimately associated with the poetic efforts of light and shade produced, without which artistic phrasing and emotional expression are impossible.

Keeping these things in view, I regard your invention as very helpful to pianoforte players and students, provided it is used with intelligent care, because it is a means of developing the hand sensitively and individually to various musical needs of playing, and undoubtedly tends to a rapid development of both strength and elasticity. It seems to me that the most efficient use of the "Technicon" will prove to be in treating it as a sort of daily gymnastic prelude of from thirty to forty minutes duration, and introductory to the main practice of the pianoforte.

Yours sincerely, WILLIAM MASON.



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## AGENTS

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## Another Letter from Rogers.

Editors *Musical Courier*:

I WOULD like to say a few words more about "tuning devices" and then drop that subject for the present. It is a well-known fact that the majority of piano makers are not satisfied with the wood pin-block, and no one is better aware of this fact than the writer of this article, who could mention names and facts to prove this assertion that would astonish some of those who believe the wood pin-block to be thoroughly satisfactory to manufacturers, but the confidence placed in me by certain makers forbids my doing so at present.

The worst feature of the case is the fact that some makers who are doing all in their power to either invent some satisfactory device, or purchase one already invented for their own exclusive use, are constantly condemning everything of the kind used by others, and it will not be until such parties have succeeded in either inventing or purchasing such a device that they will admit of its superiority. To parties who doubt the above statement I would advise a search of the patent records for the past twenty years, and especially the last ten years.

A competent mechanic in looking over these patents, and studying the drawings accompanying the same, would easily see why few of them could ever be successfully used. Some of them are even ridiculous and look as though they might have been invented by some uncivilized race of beings; some of them are so cumbersome that it would be impossible to use over one string to each note, which, however, is not much worse than that one recently invented where it was intended to have one screw draw up two strings at once.

Now, if the wood pin-block is wholly dispensed with (by all makers), one thing is certain, the manufacturers cannot each of them have a distinct and separate form of tuning device, unless inventive ingenuity can be more productive of good results in this line in the future than it has been in the past.

I have heard inventors say (who have tried to invent something for this purpose) that it is the most perplexing thing they ever undertook to do. There are many obstacles to be overcome. It is easy enough to arrange a mechanical appliance to draw up *one string*, but to draw up a series of them only a sixteenth of an inch apart, and having an equal bearing on all of them at the upper bearing, and also so arranged that the string can be easily fastened, and so as to take up the slack wire, and also to be so simple that any tuner can put on a string easily is not such an easy task as many might suppose.

The hundreds that have been invented (many of them patented) which have proved failures or could not be used at all, plainly demonstrate this fact.

We do not expect any man to admit that his load of fish is "off color," but there is no necessity for piano makers to cry down every species of tuning device unless they happen to be the happy possessor of such a device that is satisfactory.

Now, as far as the wood pin-block is concerned, every maker knows that if it is made of just the right kind of wood and properly seasoned, and also made up (in layers) as it should be, and the glue is just right (good quality and properly reduced in making up), and is properly bolted and screwed all around, and finally properly bored, and the stringing carefully done (driving and

working the pins), and lastly is tuned properly during its existence (without springing or forcing the pins), and, to conclude with, is kept in a room of even temperature and never allowed to settle below pitch from shrinking, then the wood pin-block would answer all purposes (provided the pins do not work loose from tuning); but what sensible man can say that the pin-block gets any such treatment even if made by the best maker? Now, the metal tuning devices are intended to overcome all these obstacles, and there are several of them in use that do overcome everyone of the obstacles mentioned.

The time is coming, and shortly too, when the wood pin-block will be looked upon as a relic of bygone days. It has served its purpose well, but its days are numbered; it must soon stand one side to make room for its successor—the much abused and (generally) imperfectly understood "tuning device," constructed on sound and scientific mechanical principles.

If science can protect the piano from the ravages of the incompetent or malicious tuners (to say nothing of the fickleness of wood under such a strain and where such accuracy and permanency are required), it will be doing more for the piano than has been done for many years past.

Being aware of the prejudices of tuners and others whom this change would affect the most, it is more than probable that some one will answer this letter. If so, I do hope it will be done in a gentlemanly manner, and the pros and cons discussed in a business-like way. Few people (none of good taste) care about personal quarrels, which are lowering to the dignity of those participating in them; besides, the very argument is oftentimes entirely lost to view in such cases.

Any question embracing so large a field of various opinions should be discussed thoroughly; it is for the advantage of all concerned that this should be done, and, for my part, I should be pleased to hear from others on this subject, hoping, however, that any party answering the same will do so in the right spirit and bear in mind that, though many of these devices have proved failures, still there are others that are *not* failures, and that several concerns of the highest reputation, both here and abroad, have lately adopted this system of stringing and tuning; and also remember that when they state that certain parties (not themselves) are satisfied with the wood pin-block, that possibly, if the truth were known, they would find they had simply been mistaken, which would make it a little awkward for both parties, the manufacturers and themselves.

It is expected that the old argument of referring to old pianos forty or fifty years old, which still remain in good fair condition as far as the pin-block is concerned, will be put forth as a conclusive proof of the efficiency of the wood block if properly made, &c. Now, we all know that there are many such old pianos in good condition, both as far as the pin-block is concerned and also the action itself, which shows plainly the amount of use and abuse (or lack of abuse) that such pianos have received.

How long would such a piano stand the wear and tear of the present style of playing, especially when used (as many are, in our music schools) from morning till night, and with the keys loaded extra heavy to strengthen the fingers. Also, if used for the purpose of teaching tuning, putting them in tune and out of tune again once every hour for nine hours per day, and this for

quite a number of years. Of course, it is but fair to admit that pianos are not expected to stand the latter test, as they were never intended for that purpose.

As to the advisability of getting a knowledge of tuning in such schools instead of in a piano factory, that is a question that might admit of more argument than space would permit, and the argument would very likely be of no benefit. However, while tuning is taught in this way, it will at least make a limited demand for pianos which are tuned by some sort of a tuning device other than the wood pin-block, and as this method is brought to the nature of students in such schools, it is plain to be seen that it must create a prejudice against the wood block and in favor of the tuning device which will stand such an immense amount of use, and also tune so much easier, besides the advantage of seldom, if ever, breaking a string.

The report is current this A. M. that one of our largest Boston manufacturers has closed his factory for the summer. Now this looks like good judgment and common sense. Business is dull, and there is no use denying it, and for anyone to keep on building pianos simply to store them will be of no benefit in the end to either employer or employee. Oversensitiveness in this respect has, to my certain knowledge, ruined several piano manufacturers of wealth and reputation. There is not only the extra amount of capital tied up, but the pianos are constantly depreciating in value, getting rusty, out of tune, actions out of order, cases checking or varnish getting rusty or sweating, &c., besides the summer season is the worst season in which to "store" pianos.

Yours truly, CHARLES E. ROGERS.

## Something About Pease.

**I**N a book recently published in this city we find, among other remarks, the following:

C. D. Pease & Co., Manufacturers of Pianofortes, Nos. 318, 320 and 322 West Forty-third Street.—A prominent house engaged in the manufacture of these instruments is that of Messrs. C. D. Pease & Co., which was established in 1873, and has now increased to such an extent that over 3,000 pianos are manufactured per annum. They occupy a fine eight-story brick manufactory on West Forty-third street that, for convenience and arrangements throughout, cannot be excelled by any in this or any other country. They have never had to leave the city or employ a man on the road to build up this immense trade, as it is well known among dealers that they are practical manufacturers, and personally attend to the production of every piano in all its details. Their new three-stringed upright instruments cannot be excelled, &c., &c. The pianos of this company have a national reputation, and sales are effected all over the United States and Canada. Mr. C. D. Pease is a native of Worthington, Mass., and has resided in this city for the last twenty years, having been brought up with the firm of Boardman & Gray.

We may add that the new style seven upright of C. D. Pease & Co. is one of the best selling pianos in the trade at present.

## Something Wrong.

**T**HE following notice has appeared lately in Eastern newspapers:

## Notice.

H. G. HOLLENBERG, *Piano and Music Dealer*, of Memphis, Tenn., and Little Rock, Ark., hereby notifies his correspondents and the public generally that he has no representative of either house in the North, and will not pay any drafts from persons purporting to be his representatives.

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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

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are a specialty, and their success among the best judges has been owing to three facts only, viz.:

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# HALLETT & CUMSTON,

MESSRS. HALLETT & CUMSTON: Gentlemen—Having handled your Pianos for a number of years, I am pleased to state that they have always given the best of satisfaction, and proved thoroughly reliable in every respect.

From Mr. C. J. Whitney, Detroit, Mich.

From Messrs. E. H. McEwen & Co.,  
New York City.

MESSRS. HALLETT & CUMSTON:

Gentlemen—That "we reap as we sow" is a truth which you illustrate with emphasis. Your Pianos bring a fruitage o' lovely tone and agreeable, elastic touch which tells of persistent and skillful effort. It is a pleasure to sell your Pianos, as we know they give pleasure to the purchaser.

MESSRS. HALLETT & CUMSTON: Gentlemen—I can heartily give full and durable, with fine quality of tone, those sold by me ten years ago are especially rich and powerful in tone, and elegant in appearance.

From Mr. James A. Quest, Burlington, Iowa.

From Mr. J. A. Kieselhorst, St. Louis, Mo.

MESSRS. HALLETT & CUMSTON: Dear Sirs—Having now been selling your Pianos for several years, I feel it is but justice to you that I should inform you how well my customers are pleased with them. In all these years I have not had one dissatisfied purchaser of your Pianos. They have all worn well, and I have been free from those petty annoyances which a dealer often has to contend with in a piano which is not of as good material or as carefully adjusted as is yours. The new styles of Uprights, A and B, are especially rich and powerful in tone, and elegant in appearance.

From Messrs. A. Reed & Sons, Chicago, Ill.

MESSRS. HALLETT & CUMSTON: Gentlemen—During the past thirty years that we have sold your instruments we have found them to give the most perfect satisfaction. We have had a large number of pianos rented, that naturally get very hard usage, and your instruments have proved exceedingly durable. We can recommend them to both dealers and the public.



From Mr. Jas. B. Bradford, Milwaukee, Wis.  
MESSRS. HALLETT & CUMSTON:

Gentlemen—I am reminded by my books that, twelve years ago to-day I sold my first Hallett & Cumston Piano, and of the hundreds which I have sold in this city and State, every one has given perfect satisfaction. I take pleasure in sending you this remarkable record, and with it my congratulations on the success you have achieved, in the manufacture of your Piano.

MESSRS. HALLETT & CUMSTON: Gentlemen—All of the Pianos of your manufacture that we have sold are giving satisfaction to our customers.

From Messrs. Phillips & Crew, Atlanta, Ga.  
MESSRS. HALLETT & CUMSTON:

Gentlemen—Having sold your Pianos for upwards of twenty years, we have given more to their satisfaction. We have never sold any Pianos which have already given, as we have no hesitation in adding known, excellent qualities. We have testimonial and our own satisfaction.

## BOSTON, MASS., U. S. A.



—Mr. William Steinway is at Carlsbad and Mr. George Steck at Wiesbaden.

—All of the new styles of Stultz & Bauer pianos will have the full iron plate.

—Mr. De Volney Everett, with the New England Piano Company, is at present in Washington, D. C.

—There has been a good deal of talk in the trade lately about new and improved upright actions. We shall see what we shall see.

—We hereby acknowledge the receipt of two new catalogues, one of the Mason & Hamlin Company and the other of Behr Brothers & Co.

—We regret that we were not in when Mr. Charles Kunkel, of St. Louis, called in to see us. He left his autograph, which we shall preserve as a memento of his visit.

—Mr. James Pearce, of the Yonkers Music Company, left for Europe last week per steamship Werra. The Company does a large renting business, and has branches in New Rochelle and Sing Sing.

—This is the *Broadstreet* report of the Paull & Hamilton failure. We think the liabilities are greatly exaggerated:

LANCASTER—Paull & Hamilton, manufacturers of pianos and organs, judgments entered and executions issued against them for \$1,038. Liabilities said \$25,000; assets considerably less.

—Among patents recently granted we find the following:

Musical instrument, mechanical, R. W. Pain.....	322,554
Musical instrument, mechanical, L. T. Stanley.....	322,566
Organ reed, A. Newell.....	322,469
Organ stop-action reed, J. A. Warren.....	322,509

—We have received from the United States Consulate at Rome, Italy, the prospectus of the "Permanent Exhibition of Manufactures, &c., of the United States of America at Rome, \* \* \* with forty-one branches in the principal cities of the kingdom." It will be opened on November 1, 1885.

—Boardman & Gray, whose factory in Albany was destroyed by fire a few weeks ago, have taken temporary rooms on Broadway, Albany, to manufacture pianos. As soon as arrangements can be perfected with the owner of the former factory or with someone else, a new factory will be erected for Boardman & Gray.

—Mr. D. P. Faulds, of Louisville, Ky., who was married on July 30 at Longwood, Ky., to Mrs. Mary E. Bolling, is in town with his wife, stopping at the Albermarle Hotel.

—Among the strangers in town during the past few days were Mr. Carl Richter, of Louis Grunewald, of New Orleans, and Mr. Wm. Rohlfing, of Milwaukee, and Mr. Newcombe, of Toronto. Mr. Richter is on his way to Europe.

—The trade in Chickering pianos in the State of Ohio has never been as large or as satisfactory as during the past few months, since the changes and new agencies have been arranged. Throughout the State of New York Chickering pianos have been sold in large numbers during July.

—The veteran piano maker, Jacob Zech, of this city, has made an invention by means of which it is possible to regulate the touch of the piano. On the instrument which he showed me this was done by a lever, and it was possible to obtain seven different degrees of heaviness of touch. Unlike most other inventions of the same kind, this does not affect the dip of the keys to such a point as to become inconvenient, and I do not doubt that he will be successful in disposing of his patent. Mr. Zech intends to exhibit his piano for some time in one of the music stores of San Francisco, and then to travel East with it.—*San Francisco Music and Drama.*

### The "Knabe" Picnic.

THE employees of the Knabe Piano Factory in Baltimore and their families, making a very large gathering, had their annual reunion last Thursday at the Schuetzen Park in that city. These reunions have been regular for the past thirty years. Mrs. Wm. Knabe, the widow of the founder of the house, was in the eighty-first year of her age, and Ernest Knabe, Wm. Knabe and Mr. Charles Keidel, members of the present firm, Mayor F. C. Latrobe and City Register John Robb were present. In the afternoon Mrs. Knabe was escorted by her son Ernest to the platform, where Mr. Wm. Theiss, president of the executive committee, made a German address. He referred to the modest origin of the house forty-eight years ago. He spoke of the pleasant relations always existing between the Knabes and their men. Only one slight misunderstanding had arisen in all these years to mar the perfect harmony. He thanked them for the enjoyable festival prepared for the men and their families, and he referred very beautifully to Mrs. Knabe, who had seen the trials and storms and the final successes of the firm. He then on behalf of the men presented her with a very fine, comfortable easy chair. Four stalwart pianomakers carried the chair to their oldest friend and gently seated her in it. She seemed overcome with grateful emotion, and could only silently press their hands in gratitude, while cheer after cheer went up from the bystanders.

Mr. Ernest Knabe thanked the men for their kind words, as

expressed by Mr. Theiss, and he seemed particularly grateful for the kind attention shown his mother. He, too, spoke of their pleasant mutual relations always existing, and he promised that the firm would never be unmindful of the fact that its reputation had been won and must be maintained by the skill and faithfulness of the men around him. Mr. Knabe introduced Mayor Latrobe, who, he said, had always manifested a deep interest in the workingmen. Mayor Latrobe said: "I am glad to meet you here as representing that large body of mechanics who belong to the manufacturing industries of Baltimore. If our city is destined to improve in the future as it has done in the past, and to remain, as we all hope, one of the great cities of the country, it must be through its manufactures. I have always believed, therefore, that every encouragement should be given by the State and city to manufacturers. If they are numerous and prosperous, it gives employment to thousands of people, and brings comfort and happiness to their homes and firesides. There is one feature of this celebration which especially commends itself—that is, the large number of ladies and children who are present. I am myself a great admirer of the ladies, and I am not too old to like to look at a pretty face whenever I see one, although I always tell my wife about it afterward."

Mr. Latrobe paid Mrs. Knabe his respects in his speech, and hoped she would live many years to enjoy the easy chair just given her, and to come out to the picnic. He closed with the hope that some day he might learn to play upon the piano himself.

A thousand packages of candy were distributed among the children, and the Messrs. Knabe looked after the comfort and happiness of everybody present. Joseph Lautenbach, the veteran workman, who is eighty-four years old, and has been with the firm forty-four years, received their especial attention. In the evening the park kept filling up, until at ten o'clock at least ten thousand people were present. And then, to the pleasures of the cool evening, came the added charm of music from the German singing societies, all of whom were there and sang their choicest songs.

### Upright Actions.

FROM a letter sent to us by a Boston firm of piano manufacturers who refer to Mr. Chas. E. Rogers's comments on "Upright Actions" (which appeared in our issue of August 5), we extract the following:

We think he (Rogers) makes a mistake when he says the square action is better than the upright action, as nearly all pianists prefer the upright action, and certainly it has a firmer feeling and releases more gradually. It is hard to call the best manner of regulating the present action "tricks." If anyone, no matter how obscure he might be, should get up a desirable repeating action, we do not think the manufacturers would be slow in taking hold of it. The trouble in the past has been that so-called "repeating actions" gotten up for uprights have had serious faults, and no wonder manufacturers do not want to give up a good thing for an uncertainty.

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OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

## Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,  
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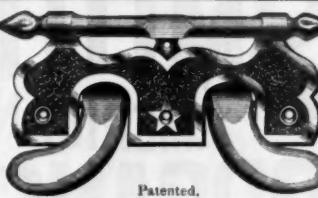
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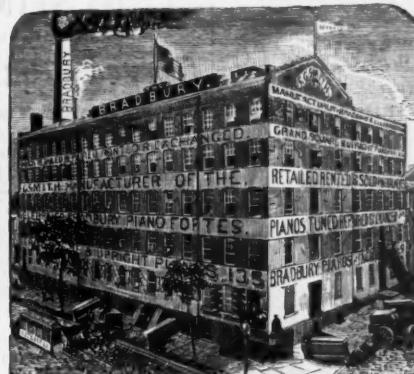
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Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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**PIANO STOOL WITH BACK.**

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NEW YORK, June 26, 1884.

Messrs. T. F. KRAMER & CO., New York.

GENTS: Having seen and tried your adjustable Piano Stool with Back, I have much pleasure in testifying to the excellency and usefulness of the same. What I most particularly recommend is the support and portability of it. I think it will supersede all other Piano Stools. For those who practise much I think it is an absolute necessity.

S. B. MILLS.

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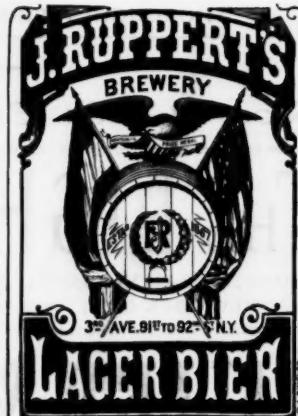
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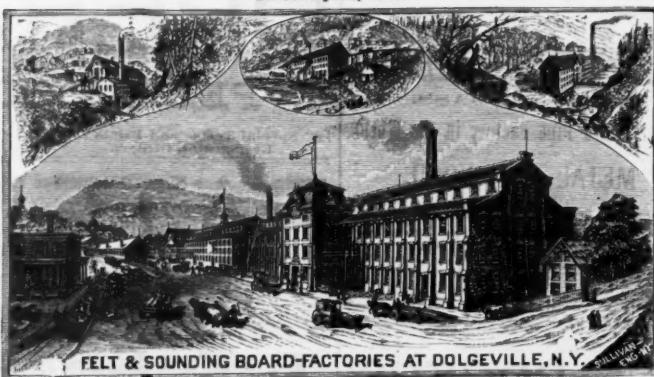
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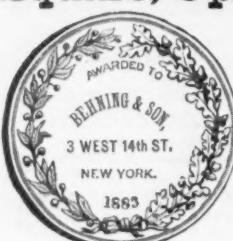
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